

# VALLEY WOMEN'S VOICE

FEBRUARY 1989

A Chronicle of Feminist Thought & Action

## INTERVIEW WITH TANYSS RHEA MARTULA

by Pat Schneider

On three weekends in March, area theater-goers will have an opportunity to see **WHOOPS!**, a full length comedy by area playwright, Tanyss Rhea Martula. Tanyss has lived in the Valley for thirteen years, where she has written, acted, and worked in arts advocacy.

Her one act plays, "Two Women From Waldo Arkansas", and "The Three Boys" have been produced locally. Her comic pieces have appeared as portions of works done by The Playgroup, a women's ensemble theater company. **WHOOPS!** is Tanyss' first full length comedy. The interviewer is Pat Schneider, Director of Amherst Writers & Artists.

P: Tanyss, you are a woman, you are writing about women's experience, the main actress is a woman, the director is a woman. Is **WHOOPS!** a feminist play?

T: I knew you were going to ask that. Is this a feminist play? You have heard me say that I think it is not "correct". Part of that political "Incorrectness" is that I am not sure how it will be viewed by some feminists, because the central character is not a liberated woman; she is, in fact, a fairly upper middle class woman with money, so in this Valley I am a little uncomfortable with that. But yes, I do feel **WHOOPS!** is a feminist play, because the play is about a woman, the woman is the central character. It is about a woman's mind, and she is in motion. She is in everything, every single scene. She is it. In fact, in this play the irony, the perceptions, all come from the way the main woman is viewing things. Which is not necessarily feminist, but it is the experience of a lot of women. You just go to Dallas, Texas, where I grew up. Even now, in 1989, this woman is there.

P: The classic definition of dramatic irony is that the audience knows what the characters do not know—

T: She is pretty unaware; she's caught. But the audience knows what the culture is; and the audience has that outside view, looking in on her.

P: Isn't that a valid feminist approach? To show us, rather than tell us, the implication of certain kinds of entrapment by simply giving us that entrapment?

T: (Nods) And therefore, part of the quality of the production, part of what Susan Vick is going to do as director—she's a really gifted director—is get that across visually so that the audience feels that entrapment too. Experiences it, not just with the words but with the production. That is what theater can do.

P: To what extent are characters in **WHOOPS!** based on your own life's experience? For instance, have you ever had a psychotic episode with a box of cheerios?

T: (laughs) No, but it's around the corner.

P: How about the woman in the hair salon?

T: I do have a hair obsession.

P: In the play, the hair stylist keeps murmuring "Madam, I know what you really want!" Have you had the experience of a hair dresser trying to take over your life?

T: Well, I think they all want to take over your life.

P: Your more serious play, "Two Women From Waldo, Arkansas" is going to be produced in late April in Northampton. Is that a more autobiographical work than this, or are you simply treating autobiographical materials differently in **WHOOPS!**?

T: Waldo is a very autobiographical work, based on the lives of my grandmother and my aunt. My father read it and was extremely upset. He actually read it without my permission before it was even staged.

P: Is Waldo about his mother?

T: Yes. But with **WHOOPS!** I was tripping along because I felt free from all that autobiographical family stuff—none of this is autobiographical at all, I thought, so my

father will come see this play—that kind of thing, and then one night at Valley Playwrights, after an early reading of the play, David Cohen said, "Remember all



Playwright Tanyss Rhea Martula

those crazy characters came out of your mind'. I was very insulted when he said that. I mean it was like—all these weird people, and he is going "remember, they are all out of your mind". So then I started working with a central character who was perceiving all the other character—a woman, a housewife. She was in one of the scenes so I took her and put her in the whole thing, then as I worked with that, trying to catch that unifying mind going throughout, I realized that of course it gets into autobiography, emotional, psychological, if not factual. It's all autobiography, and although you do have to separate to write, you can't separate completely.

P: Where did you get the original idea for **WHOOPS!**?

T: **WHOOPS!** grew out of a Playgroup show that was done about a year ago at Thornes called "Gadgets," a conglomeration of writing—some by Katie Hogan, some by Liz Foley, and some of mine. That's the place where I got to really try out some of these pieces. That was the gift of the Playgroup—we could just fool around with little stuff—we didn't have to have a whole play, and I could see the direction that some of these pieces were going to go.

P: Was the Playgroup all women?

T: Yes. We were all writers, and we would try out our writing for each other.

P: So the initial work on this play was a collaboration of women. In light of your experience with the Playgroup, and in light of the fact that you, personally, have become a playwright with considerable stature here in the Valley, what would you say to women who are wanting to be artists and are suffering the loneliness and isolation of not knowing how to make it work?

T: I think you have to find a community to work in, because it is very isolating. Theater less so than other forms of writing. That's what has really been wonderful for me, living in this area for quite a long time. I have met other writers, particularly women writers. My network is women, mostly. You go out there, gradually you meet other people who feed you, with

whom you can share things; they support you, and you support them. Because it is hard. People don't think of it as a job and there is not really a lot of validation for being in the arts. Or for being a writer. But when I think about where I have really learned things, where the growth has come from, it's from here. I go to other places—New York, Europe—and see theater work, but the day to day work I see is here. It is not particularly in the colleges, but you go see Katherine Sanderson she does the dance theater thing and go "Oh, so that's what you can do with theater". Or Andrea Hairston, or Roy Fraudee. Roy works with visual, and I am not really into that but that gives me something. Andrea incorporates the multimedia/multicultural thing and uses music a lot, that feeds me in a different way. At UMass, in the summer, you hear new scripts. And at Valley Playwrights. Rita Bleiman—outrageous stuff. And it makes me stretch, that kind of thing. Going up to Deerfield, hearing your play, Pat—Poetic language. "Oh you can do that in theater". Go see New WORLD Theater, Susan Vick, Linda Putam. It is wonderful that the main nourishment has been all this local stuff over the years.

Women's Community Theatre in its various forms.

Present Stage. Katie Hogan's stand-up. I love to hear her stand-up because the risk-taking is so great.

P: You say the characters in **WHOOPS!** are not your relatives. Where did you get them?

T: Eavesdropping. I'm not doing it intentionally, but I go to Dunkin' Donuts, Burger King, the bus station in Northampton—I often take my daughter to the Good Thyme Deli for tea. And the characters just drop in your lap—just a phrase, maybe, and the characters just drop in your lap. One is a guy I call the "Shit Man". A group up in Williamstown was doing a play of mine, and I stopped at Burger King to get a coke and there was this guy behind me talking to another guy. I couldn't hear very well, but it sounded like everything was "shit, shit, shit". I went right home and wrote the **WHOOPS!** monologue about shit.

P: **WHOOPS!** is about a middle class woman. You yourself are married, you have school aged children, you are not entirely outside some of the stresses you write about in **WHOOPS!** Do you find in the women's community in this area, a unity. I speak now for myself—for myself, not for you, because I'm older than you—is there a place in the women's community in this Valley for a middle aged, middle class married woman with children? Are we united? Are we divided? How is it for you, being a middle class wife, mother, and being an artist in this area, and being—you said you consider yourself a feminist,—what is that like?

T: It's having your feet in two different camps. In some ways I like it, because it helps me have some perspective, have some balance. I have a sister-in-law who lives in Dallas who is an artist in her heart, but she's really trapped in that country club. "The kids have to go to the right school, I have to put makeup on to go to the grocery store," and I know if I lived there I would be in a trap. And so I am glad I am not there. I still have a lot of trappings of that, I can sort of enjoy those—

P: The trappings of a trap?

T: Right!

P: It sounds like maybe your wonderful sense of irony comes from that double vision. What is next for Tanyss Rhea Martula? We know you have **WHOOPS!** coming up in March and two more plays coming up in April. What do you see beyond that?

T: I have some other ideas....

P: Well, my advice to everyone is, if you happen to be sitting in a booth next to Tanyss in a Burger King, watch out!

**WHOOPS! A New Play**  
East Street Theater, East Street Hadley  
March 3-4; 10-11; 17-18 8p.m.

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Susan Blascak  
Meg O'Rourke  
Pat Schneider  
Carolyn K. Stiles  
May Wolf

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Alice K. Stanislawsky

## DISTRIBUTION:

Ellen LaMonte (Willow)  
Andrea O'Bannon  
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## TYPESETTING:

Toni Maschler

## TYPING:

Patty Murphy  
Alice K. Stanislawsky

## SUBSCRIPTIONS:

Alice Sheats

## PRODUCTION:

Toni Maschler  
Alice K. Stanislawsky  
Jeanne M. Wallace, in spirit

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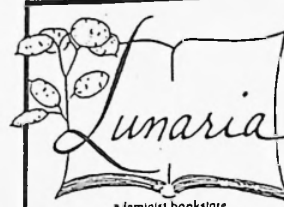
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## POLICY STATEMENT

The Valley Women's Voice, a monthly feminist newsjournal, welcomes women's writings, poetry, graphics, and photography that reflect a feminist commitment to the empowerment of all women. The Voice provides a forum for women to share challenging and controversial ideas; vital information and resources; lively humor, rage, celebration, struggle; and an increasing awareness of and respect for diversity among women. We aim to communicate and strengthen bonds between women by making them visible in our pages.

The Valley Women's Voice is produced on a collective, consensus, volunteer basis by a group of feminists who disagree on as many things as we agree on. We often do not agree with all opinions expressed in the Voice by individual authors, but we accept responsibility for choosing to print everything in the paper.

Although we have created the Valley Women's Voice with fairly clear ideas about what we want this newsjournal to be, we also view it as an ongoing opportunity for all of us—readers and collective members—to learn more about ourselves, each other, and the many truths of feminism.

## CONTRIBUTION GUIDELINES

The Valley Women's Voice welcomes letters, essays, narratives, interviews, newsbriefs, poems, short stories, cartoons, graphics, and photographs. Written submissions should be 3 to 5 pages typed, double spaced. Your name, address, and phone number must be enclosed with all materials so that we may verify submissions and/or contact you to discuss any necessary editorial changes. A short biographical statement is also appreciated. An author who—for reasons of confidentiality—does not wish her name to be printed should indicate this when submitting items. Please enclose a SASE if you would like materials returned to you. The decision to print materials is made collectively, and all major editorial changes are made in conjunction with the author. Although we cannot afford to pay contributors, we do send a complimentary copy of the issue in which your item appears.

Send submissions to: Valley Women's Voice, 321 Student Union Building,

University of Massachusetts, Amherst, MA 01003. If you have ideas for future articles, or are not sure how your particular interests and talents may add to the paper, call us and let's discuss the possibilities. Our number is (413) 545-2436.

## CALENDAR & ANNOUNCEMENT LISTINGS

The Valley Women's Voice would like to print announcements and publicize events of interest to women. Listings are free and should be kept to 5 lines in length. (Items will be edited to fit space constraints.) Announcements for non-profit organizations will be given preference and additional space when it is available.

We request that Calendar listings provide the following information: name, date, time, and location of the event; cost of attending the event (sliding scale? work exchange?); the sponsor of the event and recipient of proceeds, if any; a statement about accessibility for disabled women (wheelchair accessible? ASL interpreted?); a phone number where inquiries may be directed. Individuals and organizations may request that a photograph be printed along with a Calendar listing. A nominal fee is charged to cover printing costs. Only black-and-white photographs can be accepted. Due to space constraints, we may not be able to accept all photographs for publication, and preference will be given to non profit organizations.

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# REVIEW

by Meg O'Rourke

*Two Serious Ladies*, Jane Bowles, 1943  
&

*A Little Original Sin*, biography of  
Jane Bowles, Millicent Dillon, 1988

Pacifica said good-bye and hurried out of the room. "What do you think of her?" Mrs. Copperfield asked Miss Goering, but without waiting for an answer she called for the waiter and ordered two double whiskies. "What do you think of her?" she repeated.

"Where's she from?"

"She is a Spanish girl from Panama, and the most wonderful character that has ever existed. We don't make a move without each other. I am completely satisfied and contented."

"I should say, though, that you are a little run down," said Miss Goering, who was frankly worried about her friend.

—exchange the two ladies in a drab Italian restaurant in New York. Reunited after their concomitant journeys—spiritual and otherwise—Mrs. Copperfield and Miss Goering meet for a drink to measure up their success. Or is it?

The two women split up (and split) at a cocktail party early in the novel, Mrs. Copperfield announcing her imminent trip to Panama, and henceforth commence their peregrinations, though Miss Goering never leaves the state of New York. *Two Serious Ladies* is about transgression and movement, about two women going beyond themselves and contextual expectations, and achieving self-determination at all costs.

At a young age, Christina Goering aspires to religious leadership, putting on that "look of certain fanatics who think of themselves as leaders without once having gained the respect of a single human being." Later a wealthy spinster, she suddenly sells her large house in exchange for an island cabin, and acquires a group of bizarre, if not pathetic, companions. Ignoring the protest from her new-found friends, Miss Goering takes a train inland one day and moves into a grimy little apartment with down-and-out Andy who sums up his position for her: "Once upon a time I had a dog, and a future, and a girl, but that is no longer so." Christina is moved, but eventually becomes fed up with his snivelling and dumps him for shifty and Mafia-connected Ben and his big black limo, who takes her to be a high-class hooker, though she firmly as-severates-and in a lady-like fashion—that no, in fact, she is not.

Meanwhile, her friend Mrs. Copperfield finds herself in the exotic climate of Panama, escorted only by her insufferably boring husband. It is here that 'nervous little Mrs. Copperfield' meets exuberant Pacifica, a Panamanian prostitute whom she falls neurotically in love with. Upon which dull and square Mr. Copperfield boards a ship leaving port, chiding his silly little wife for her lack of maturity. Mrs. Copperfield, not paying much attention to this desertion, brings Pacifica to New York with her, but takes a somewhat bibulous turn when Pacifica considers marriage with a young American boy.

And so the two ladies confront one another, each flaunting her changes, but Miss Goering seems a bit skeptical, though Mrs. Copperfield insists:

"Don't be insane, I can't live without her, not for a minute. I'd go completely to pieces."

"But you have gone to pieces, or do I misjudge you dreadfully?"

"True enough," said Mrs. Copperfield, bringing her fist down on the table and looking very mean. "I have gone to pieces, which is a thing I've wanted to do for years. I know I am as guilty as I can be, but I have my happiness, which I guard like a wolf, and I have authority now and a certain amount of daring, which, if you remember correctly, I never had before."

Miss Goering is clearly disappointed with her drunken friend, whose new-found freedom seems to her only self-indulgent and decadent. And Miss Goering, whose inner spiritual light seems to obscure the fact that all around her has become progressively debauched, only momentarily ponders the similarities between herself and her friend: "Certainly I am nearer to becoming a saint," reflected Miss Goering, "but is it possible that a part of me hidden from my sight is piling sin upon sin as fast as Mrs. Copperfield?"

Jane Bowles published *Two Serious Ladies* in 1940, which was criticized by her family and public as being 'too lesbian', and received with exclamations such as "What's it all about?" And yet it is a marvellous book which explores

# Survivor's Bulletin Board

*Survivor's Bulletin Board* is a place where women survivors of child abuse (sexual, emotional, physical) can exchange information about resources that have helped them in their healing. Do you have a favorite book, article, or newsletter? Do you know of a conference, workshop or other event of special interest to survivors? We need to know.

Send information about your healing resources and your personal impressions of them to: Bulletin Board, PO Box 295, Northampton, MA 01060.

## Editor's note:

A reader has offered a series of articles about various aspects of incest and healing. The first of them is printed this month. Several people have sent in comments on the Alice Miller books. We'll print them next month, including any more comments sent to the Bulletin Board PO box before Feb. 13. We are also looking for reviews of books written by individuals about their healing. Do you have a favorite? Tell Bulletin Board readers about it.

## Hope and Healing from Incest

by May Wolf

One day I was wondering how I could end a book that I am writing about the process of healing from incest when healing is an ongoing process. I posed this question to a visiting friend. "You know the word you've used most often since I've been visiting has been hope," Joanie answers. "I haven't heard you sound like this before". She punctuates the end of her sentence with a slow eyeball looking out over the rim of her glasses. I hadn't been aware of this change in me.

What is hope? Certainly it can be seen as folly since we all are destined to die. Hope for what? Even good things are not permanent.

As a part of my healing process, I have learned to practice Vipassana meditation. I will not attempt to describe the method here, but I would like to discuss an important concept; "anicca". Anicca, pronounced, "Ah-NEE-cha", is loosely translated from the original Pali word as "impermanence". All things are anicca or impermanent. I am anicca, you are anicca, this tree is anicca. Paradoxically, acceptance of this concept in all of our life frees us to enjoy the fleeting but real and present moment. If we are caught up in freezing the past, clinging to what has been or what is, we neither can appreciate the present nor move forward into the future as it arrives.

As I sat my first meditation course, I began to be more aware of the way I have lived for the future. Hours (days?) of my life have been spent over-planning, compulsively list-making and otherwise waiting for the future. During this 10 day course, in which one agrees to be absolutely silent, I began to hear how future oriented my thoughts were. Suddenly I realized the present was here. The moment was now. Nothing was waiting for me in the future. I was forced to reckon with the immediate. The fly on my nose, the crickets in the field, my grumbling stomach and my breath.

As one gains composure in the present moment, one experiences the futility of wishing the past had been different. Nothing can erase the abuse. For me, a rather magical moment occurred when I began to feel as though I could create my own happiness. Sitting in a dark meditation hall with 100 other students, breathing deeply and fol-

lowing the impermanent sensations on my body, I began to know my body. In an hour I could transform myself from an agitated and distressed state to a calm and loving one. As a child, I did not have the ability to do this; now I do.

Forgiveness or pardon follows more easily. I no longer need to wait for my parents to repair themselves and make up for my losses. Only I can make myself happy, I found myself telling myself during meditation. It has less to do with money or assets or the company of specific people and more to do with being in touch with my own core in a harmonious way. I felt, instead of anger, sorry for my parents. They did not love themselves, nor could they love me. I can't help them love themselves more. Being angry at them for their lackings won't accomplish the goal. It would have been nice if they could have taught me how to love myself, by their own example and careful lessons. But they couldn't. And it is not too late for me to learn.

This is what I mean by hope. As long as we are alive, there is hope for experiencing life in the present moment. It may mean that we spend years suffering as we cough up the painful messages heaped on us by sad and unhealthy others. It may mean that we willingly pass through a process of healing in which we at times feel like we are about to die or wish to. It may mean that as soon as we turn the bend, feeling liberated, we find yet other injuries from which we must heal. But all things, even the pain induced by incest abuse and dysfunctional family games are anicca. We are anicca. Our abusers, if not already deceased, are anicca. The abuse was anicca. The memories and nightmares and unconscious re-enactments of the past are anicca.

It is just false for anyone to aim for a happiness which neither waivers nor ends. And paradoxically, it may be easier to ride out pain as well as to sit with pleasure once we understand the nature of life - impermanent. "This too shall pass," said my grandmother. I forget to what she was referring. She was anicca. A lovely woman and yet she too was anicca.

There is hope in living fully in the present, regardless of whether one values it as positive or negative. It is our only insurance that we will truly live in the moments to come. No one can promise me that I will never again be the victim of abuse. I certainly will protect myself to the best of my ability, but there are no guarantees. No one can promise me that I will live a long or happy life. But I can do my utmost to realize a full and harmonious life in each and every present moment as it is here. I can not be reassured that others will always love me or be pleased with me, but I can be sure to be with me at all times.

On the first day of meditation, I told myself that I came there for the silence. The second day, to learn how to wash my clothes by hand. The third day, to learn how to eat in moderation. The fourth, to learn that I had a body, not only a mind. As each day passed, I tried explaining to myself why I had left my normal routine to learn meditation under such strange circumstances. Finally, on the ninth day I told myself, "I came here to sit on my ass for ten days, to learn that I can stand on my own two feet."

This too is what I mean by hope.

Anicca.

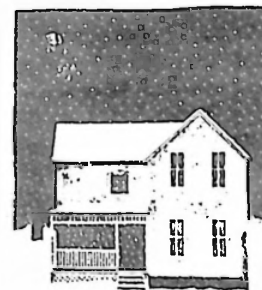
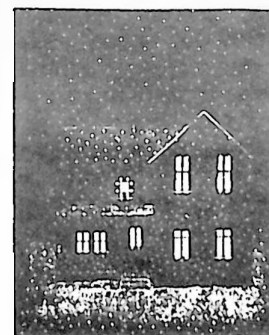
\*May Wolf is the author's pen name

female desire and the rescue from boredom and confinement, and which also criticizes, in a highly poignant way, the lack of paths which a lady can pursue. It is strange that the work is rarely found in bookstores; most likely because Jane Bowles' husband, playwright and composer Paul Bowles, takes up most of the room in the "Bo" section.

In a new biography, *A Little Original Sin*, Millicent Dillon discusses the life and work of Jane Bowles energetically. Dillon traces her life from her childhood in a well-off Jewish family, her movement in 1940's New York Bohemian circles—having affairs with women, making her first ventures as a writer—her marriage to Paul Bowles and move to Tangier in the fifties where she associated with individuals such as Tennessee Williams, Libby Holman, Cecil Beaton and Truman Capote. She argues that Jane suffered from a consuming anxiety, instigated by an over-protective mother and later coupled with a deteriorating sense of self-confidence.

Bowles continued to have affairs with women after she was married, and spent a large amount of time with an older Arab woman called Helvetia, one of the people to whom *Two Serious Ladies* is dedicated. But Bowles' life ended somewhat tragically at the age of fifty-six, after a long illness, in a convent in Spain.

Dillon's biography is extraordinarily interesting; my only criticisms would be that she adopts a fairly Liberal position, and that she sometimes lapses into treating Bowles' life as if it were fiction itself—in this there exists the danger of collapsing the author into her texts. But Bowles deserves to be introduced to a much larger audience, and hopefully the biography will do just that. Her work says much in the most contained—one might say lady-like—way, that requires the sensitive and double reading of pleasure and pain.



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# poetry

## Path

*Look at me  
 thunder hills  
 to the time  
 the whimpering child  
 caressed her dreams  
 against the wind*

*Look at how  
 I have grown  
 become  
 materialized  
 into a woman  
 of mind and soul  
 glorious in my creation*

*See my life  
 as the jewel  
 it's become  
 grown strong and bright  
 in the palm of my hand  
 almost alone,  
 have I walked  
 the obscure path*

*To you perhaps  
 I'm fallen  
 but to those who see  
 I am on an  
 invisible path*

*"Caged soul go free"  
 I repeat at midnight  
 when alone  
 with your voices  
 which tell me what  
 I am not*

*You do not know  
 where I go  
 nor my song  
 nor the places I fall  
 Hearing your words  
 I sometimes forget  
 who I am  
 and the path I have travelled  
 Legs weak,  
 hands red  
 Head strong  
 harbingers of metamorphosis  
 for the one  
 who leaves the lies behind*

*Centered and self aware  
 I knight myself  
 in the solemn woods  
 behind my fears  
 in the place where  
 I am strong  
 Revelling in the discovery  
 that on the invisible path  
 I find others  
 who can see*

Carolyn K. Stiles  
 Los Angeles, CA



leaving the warmth of  
my lover's bed  
she dreams  
stirring towards the vacant pillow  
I travel by moon  
racing dawn to the city  
where my book...  
my paramour...  
waits in the shadow  
losing to the sun  
she is waking now  
morning calls her alone

Susan Blascak  
Worcester, MA

# WOMONFYRE:

ELEVEN COURAGEOUS  
YEARS!

NOV. 21, 1978 -  
JAN. 21, 1989

Thank You For Your  
Commitment to the  
Lesbian Community.

WE WILL MISS YOU.

come sing me your song  
let us dance in the moonlight  
like clouds racing on the wind  
the solstice grows near  
we shall rejoice in each other  
hold me with the passion of the stars  
darkness settles  
around us in the joy of night  
dressed in shades of winter  
homage to the goddess  
moving free  
in shadows  
in light  
forever in celebration

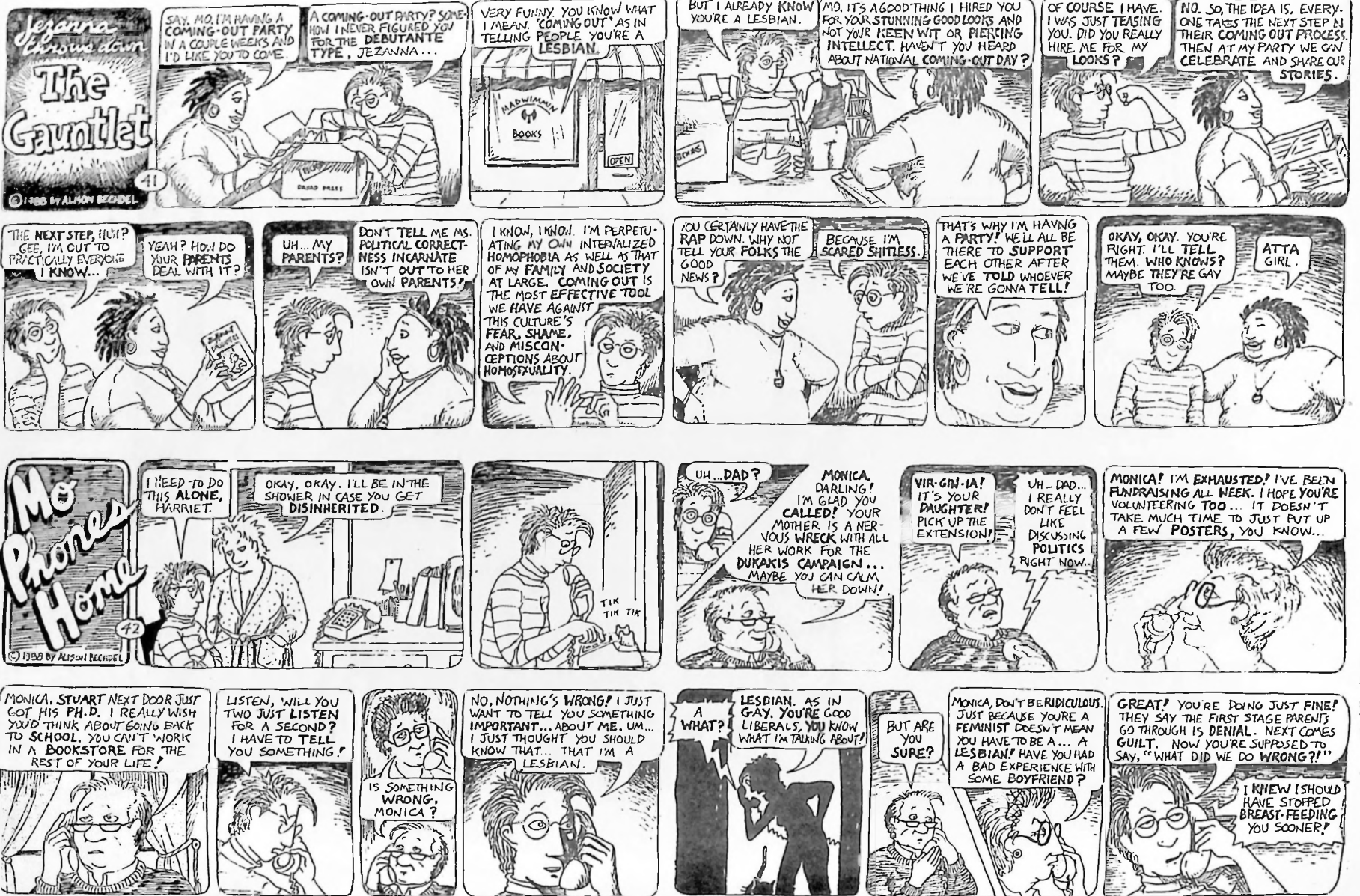
Susan Blascak  
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she frightened me at six  
mumbling through the house with the holy water  
to escape nature's wrath  
she spoke often in a tongue I did not know  
her hair was dyed strange by roots from her garden  
she lived rituals of blessing  
she healed from the earth  
she died in her bed when I was eight  
she fascinates me at thirty  
brought full circle to the earth  
I found the legacy I dared hope she'd left  
in the power of my memory  
I feel her wisdom in my touch  
diverse in our rites  
same journey in our souls

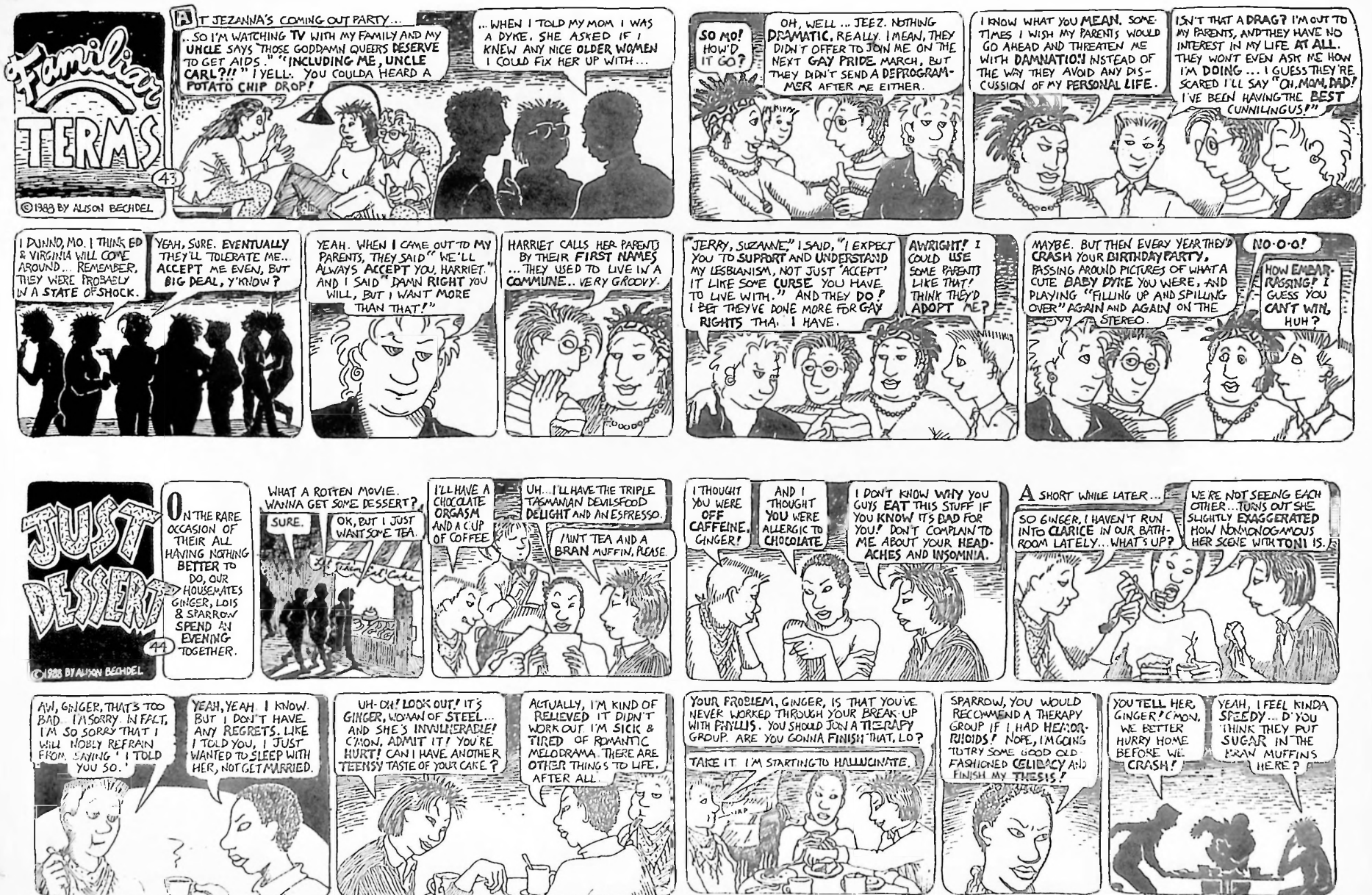
Susan Blascak  
Worcester, MA

# Dykes to Watch Out For

Sponsored by Maddy Cahill and local cartoonist, Rob Ranney.



## Dykes to Watch Out For





# ANNOUNCEMENTS

## WOMEN SURVIVORS OF CHILDHOOD SEXUAL ABUSE

Ongoing therapy group meets Tues. evenings in N'ton. \$25/session, scholarships available, some insurance accepted. For more info call Mary Frances Platt, M.Ed. (413)323-5088.

## MENTAL HEALTH PROFESSIONALS SEMINAR

Day-long seminar for mental health professionals on "Co-dependent Confusion & the Responsibility Trap" sponsored by CIRCA Psychotherapy Assoc. for Women. Held on March 10. Presenters: Claudia Bepko, M.S.W. & JoAnn Krestan, M.A. & C.A.C. For info call (413)586-6471.

## OFFICE OPENS

Massachusetts Anti-Hunger Coalition announces the opening of its Western Mass office at 718 State Street, Springfield. Call to find out how you can become involved (413)734-4948.

## FAT LIBERATION

"Throwing Our Weight Around", a video about Fat Women's lives needs financial help in order to be completed! You can help by showing a 20 minute "rough" version of it at a fundraising party. Help end the oppression, write: Boston Area Fat Liberation, PO Box 1836, Jamaica Plain, MA 02130.

## CALL FOR LOGO DESIGN

If you're artistic, P-FLAG (Pioneer Valley Friends of Lesbians & Gays) wants your ideas for a stationery letterhead logo. Send your idea to us by Feb 13: P-FLAG, PO Box 55, S. Hadley, MA 01075.

## JOURNEY TO THE GODDESS

Women's workshop on Sunday, March 12. For info call Meg: 586-4287, or Willow: 585-8632.

## WRITING WORKSHOP

WRITE FROM THE HEART, a writing workshop for women (all writing levels welcome) begins the first week of Feb. Northampton, sliding scale fee. Taught by local author, Leslea Newman. Call for more info: (413)584-3865.

## SPRINGFIELD'S WOMEN: A DOCUMENTARY

Springfield Continental Cablevision, in cooperation with Springfield NOW, will produce a documentary highlighting the contributions of Springfield women from 1636-1986. Women are needed to help with research, etc. Contact Maxine at (413)788-9742 and get involved!

## MARK YOUR CALENDARS

A national Pro-Choice march, "March for Women's Equality, Women's Lives", is being planned to converge on Washington, D.C. on April 9. Call Carol (413)788-6247 or Meanette (413)789-2974 for more info.

## PRISONERS

The Prison Book Program provides free books (fiction, women's, gay/lesbian, Third World, prison law) and a resource list with support organizations, newspapers, and penpals. Write: Redbook, 92 Green St., Jamaica Plain, MA 02130.

## \$19.55

The Lesbian Herstory Archives has to match a \$10,000 grant from the Chicago Resource Center for a video project on the Daughters of Bilitis. DOB was founded in 1955; they're asking you to send \$19.55 to PO Box 1258, NY, NY 10116. Make checks payable to LHEF Inc.

## NATIONAL PSYCHOLOGY CONFERENCE

The 1989 conference of the Association of Women in Psychology (AWP) will be held in Newport, Rhode Island, March 9-12. AWP is a nonprofit educational feminist organization dedicated to encouraging feminist teaching, research, and mental health practices in psychology and related fields. In keeping with this year's theme, "The Many Faces of Feminist Psychology," we are encouraging contributions covering the many facets of women's lives, as experienced by women from diverse circumstances and backgrounds. For more info, write or call: Kathryn Quina, Rhode Island AWP, Dept. of Psychology, Univ. of Rhode Island, Kingston, RI 02881. (401)277-3832.

## THERAPY GROUP

Adult Daughters of Addicted, Emotionally Ill, or Abusive Parents ongoing therapy group for women. Mon. or Wed. evenings, N'ton, \$25/session. Scholarships available, some insurance accepted. For info call: Mary Frances Platt, M.Ed. (413)323-5088.

## JOB/VOLUNTEER OPENINGS

The Program for Gay, Lesbian, and Bisexual Concerns is seeking to fill the following positions: Teaching Assistant (UMass grad student), Work study students (5-College), Interns, and Speakers and Workshop Leaders. For more information call Felice 545-4824.

## COMMUNITY SERVICE

Dependable, creative women wanted by Necessities/Necesidades, an organization that works with battered women and their children, to staff 24 hour hotline, provide advocacy, counseling and community education. Training begins Feb.25. Bilingual/bicultural women encouraged to apply. Call (413)586-1125 TTY.

## WOMANSHELTER

Womanshelter/Companeras, a shelter for battered women and their children in Holyoke, seeks volunteers. Be a comforting voice, or a reassuring presence...help us with fundraising, or community education. Gather your talents and gifts, and give us a call (by Feb.8): Edie (413)536-1629.

## "HEALING WITH YOUR HANDS & HEART"

We have the potential to become channels for healing energy for ourselves and others. Every woman has a unique healing system, living within the intuit, awaiting to be awakened & remembered. This intro. workshop re-connects us with this Wise Woman tradition. Cost \$30-\$50. For info contact Mary Frances Platt, M.Ed. (413)323-5088.

# classifieds

## HOUSEMATE WANTED

Lesbian-Feminist seeks same for 2 bedroom house w/fireplace, yard, washer-dryer, furnished. Bus route. Feb 15 or March 1. \$300 + low utilities. Valerie (413) 586-7450

## NEEDED FOR GRADUATE STUDY

Lesbians and/or single women who have been alternatively inseminated by local practitioners. Would like to interview in person or by phone. Complete anonymity assured. Purpose of study is to provide area Lesbians with list of safe, qualified resources. If you have any information or are willing to be interviewed, please call Kerry (413) 584-7465.

## CARPENTRY

Experienced general carpenter. Also ceramic tiling, painting. Call Sue (413) 527-7771.

## HELP WANTED

The Institute for Community Economics works for economic justice while providing technical assistance and financing to community development projects in low-income communities. Several positions are now open. Staff live in residential community and receive modest compensation. Write: Coordinating Team, ICE, 151 Montague City Road, Greenfield, MA 01301.

## MASSAGE FOR WOMEN

Experience a four hands massage! Two licensed therapists also work individually. \$25-up. (413)586-2436.

## WOMYN'S MUSIC FESTIVAL

900 womyn will have the time of their lives Memorial Day Weekend at Campfest, the comfortable womyn's music festival. May 25-29th. Sold out last 2 years. Music, workshops, swimming, tennis, singles' activities. For womyn only. Plan now so you don't miss the fun. RR3 Box 185, Franklinville, NJ 08322 (609)694-2037.

## WOMYN'S SPIRITUALITY

Womongathering, the festival of womyn's spirituality. Intensive, experiential workshops. Z Budapest, Amy Lee, Diane Stein, Jade and Lynnne "Of A Like Mind", The Womonsong Feminist Chorus. Crystals, bodyworkers, herbalists. May 19-21 at a scenic, private camp in PA. Cabin space or tenting. Indoor hot showers & flush toilets. Womyn only. Swimming pool, tennis. send for our spring registration brochure. RR3, Box 185, Franklinville NJ 08322.

## UNITARIAN UNIVERSALISM,

Provides support and affirmation for people of all beliefs and lifestyles. The Unitarian Universalist Society of Northampton and Florence. 220 Main Street, Northampton (413)584-1390. Sunday Services: 10:30AM. Handicapped accessible.

## WORK-STUDY/INTERNSHIP

The Valley Women's Voice has position(s) for an office person—hoping for book-keeping skills but will train.. Also seeking volunteers. For info. call 545-2436.

*Deliah Rosel*  
MASSAGE THERAPY  
FOR WOMEN

16 Center Street  
Northampton, MA 01060

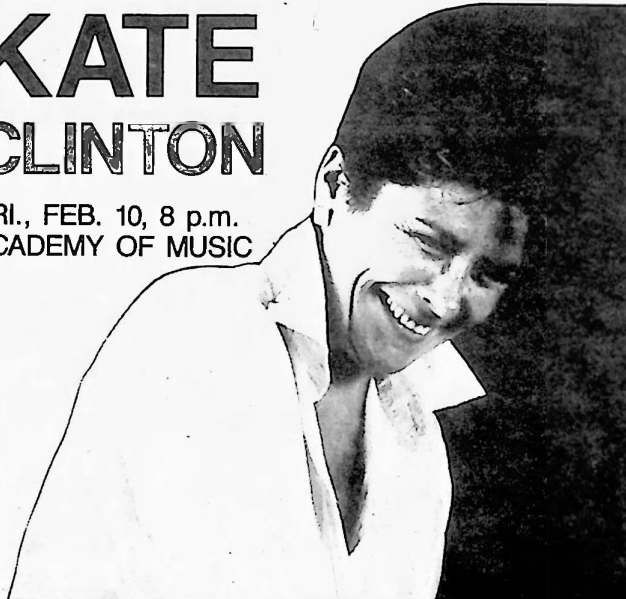
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by appointment

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## THE WOMEN'S COFFEEHOUSE

Fridays, 8pm-midnight  
Sue Kranz and Elisa Pearmain with songs and poetry 2/3. Poet Sharon Howel reads 2/10.  
RATSY performs 2/17. Grief, Rage and Art: Survivors of incest, rape and battering present evening of healing through art 2/24. Women's Center, 46 Pleasant St., Cambridge (617)354-8807 Wheelchair accessible.

## CHILDREN'S HOUR

Saturday, February 4, 11am  
Readings for children of all ages of non-sexist, non-racist, multi-cultural children's books at Lunaria, 90 King St., Northampton. Public Invited. Info (413)586-7851.

# CALENDAR

## NELCOWIT BOWL-A-THON

Saturday, February 4, 1-3pm  
New England Learning Center for Women in Transition holds its 12th annual BOWL-A-THON at Northampton Bowling Center (TenPin), 525 Pleasant St., N'ton. To sign up and obtain pledge sheets, call (413)772-0871. Wheelchair accessible except for bowling lanes.

## JOB SEARCH WORKSHOPS

Tuesdays/Thursdays, February 7,9,14,16 10am-12  
Free job search workshop series: Resume writing, Interviewing. People's Institute, 38 Gothic St., N'ton. Preregistration required. For info call Displaced Homemaker Program (413)584-9111.

## READING WITH MICHELLE CLIFF

Friday, February 10, 8pm  
Michelle Cliff, poet and novelist reads and discusses some of her latest works. Rittenberg Mather Hall at Trinity College, Hartford, CT. Free. For more info: (203) 297-2408. Wheelchair accessible.

## COMEDY WITH KATE

Friday, February 10, 8pm  
Clay Lady presents an evening of comedy with Kate Clinton at the Academy of Music, Northampton. \$13 advance. For more info: (413)584-0610. Side entrance accessible.

## LOCAL AUTHOR SPEAKS

Friday, February 10, 7:30pm  
"Typewriters Don't Work in Closets" is topic of Sarah Dreher, author of the Stoner McTavish Mysteries and Lesbian Stages. At Lunaria in Northampton. Women only. For more info call (413)586-7851.



Performer Ronnie Gilbert

## SM MEETING

Saturday, February 11, 8pm  
Shelix, a New England Woman-to-Woman S/M Support Group meets. Newcomers welcome. Call (413) 584-7616 for info.

## DANCE

Saturday, February 11, 8-12pm  
OLDIES BUT GOODIES Womyn's Dance-music from the 50's and 60's with DJ Mary V. Dance contest and prizes. Dress to Impress! Northampton Center for the Arts. Sliding scale, chem-free. Produced by the Buds. Info (413) by the Buds. Info (413)585-5744. Wheelchair accessible.

## LESBIAN SEX + AIDS

Sunday, February 12, 4:30pm  
Four Women panel/discussion will explore our sexual selves...or "can safer sex be outrageous?" Concessions available, all women welcome. The Reader's Feast, 529 Farmington Ave., Hartford, CT. For more info call (203)2323710. Wheelchair accessible.



Comedienne Kate Clinton

## P-FLAG MEETING

Tuesday, February 14, 7:30pm  
Pioneer Valley support group for parents, families friends, lesbians and gays meets in the Grace Episcopal Church Parish Hall in Amherst. For info write: P-FLAG, PO Box 55, S. Hadley, MA 01075 or call (413) 532-4883.

## MOONLIGHT COFFEEHOUSE

Thursday, February 16, 7pm  
Jaime Morton, singer/songwriter from Burlington, Vermont performs at Lunaria in N'ton. Known for her song "Pulse of My Dream", she's performed to sell out crowds across New England! Tickets \$3-5. A New Moon Production. For further info (413)586-8718

## SEMINAR

Wednesday, February 22, 7pm  
Sixth seminar of the Gayness/Oppression/Homophobia series at Springfield College. Free. For info/location call Prof. James Genasci (413)788-3221.

## POETRY + PERFORMANCE

Friday, February 24, 7:30pm  
Local poet Janet Aalfs and poet/performance artist Andrea Hairston read and perform. Lunaria, N'ton. for more info: (413)586-7851.

## HAND AND HEART

Saturday, February 25, 12-4pm  
Healing with your Hands and Heart-an introductory workshop for women to re-remember the Wise Woman Tradition of Healing, reconnect with our healing abilities and open to the healing energies of the Universe. Cost \$30-50. For info call MaryFrances Platt, M.Ed. (413)323-5088.

## DANCE BENEFIT

Saturday, February 25, 8pm-1am  
Women's dance to benefit Valley Women's martial Arts. DJ, sliding scale, chem-free. Smith College Field House (over the bridge near athletic field) Wheelchair accessible.

## LESBIANS OF COLOR POTLUCK

Sunday, February 26  
DeColores/Lesbians of Color potluck. For location and other information call Everywoman's Center: (413)554-0883.

## PERFORMANCE

Sunday, February 26, 7+10pm  
Ronnie Gilbert, original member of the Weavers and Holly Near touring partner, appears with Eric Wheeler opening at the Iron Horse, Northampton. \$12 advance. Call (413)584-0610 for more info.

## STUDENT CONFERENCE

Friday, March 31-April 2  
Student and Youth's Radical Conference to address necessity of leadership in student/youth radical movement. Lectures/workshops on race, class, gender, sexuality. Simon's Rock of Bard College, Great Barrington, MA. Info: Amy Sutton (413)528-0771 ext 263.

## DINNER + DANCE

Thursday, March 9  
Dinner(women only, res. req.) 7-9 and dancing 9-1 to benefit Valley Women's Martial Arts. North Star Restaurant, N'ton. (413)586-9409 for info. Wheelchair accessible.

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